LORNA HOOLEIA JARRETT DESHA

THE WATUMULL FOUNDATION ORAL HISTORY PROJECT

Lorna Hooleia Jarrett Desha

(1892 - 1977)

Mrs. Desha was born in Waimea, Hawaii when her father, Paul Jarrett, was the manager of Parker Ranch. Her grandfather, William Jarrett, had come to the Hawaiian Islands in the early 1840's with Admiral Charles Wilkes and his expedition. After settling in Honolulu, he became the government's auditor and later was a clerk of the court at Lahaina, Maui. William P. Jarrett, a cousin, was the territory's delegate to congress in the 1920's.

After attending Punahou School and the Territorial Normal School, Mrs. Desha began a long and progressively eminent career as a teacher, dean of women, vice principal, and principal in island schools. Her master's thesis, Hawaii and Its People, was published in 1933 and was used as a textbook in local junior high schools.

In 1934 she married Alexander Murray Desha, a member of a prominent island family who was the bookkeeper and manager of Pete Beamer's store in Hilo, Hawaii until his death in 1944.

Mrs. Desha relates her personal and family history, stories about friends and relatives, and her own professional experiences. She also recalls some old-time social customs and practices.

Katherine B. Allen, Interviewer

INTERVIEW WITH LORNA HOOLEIA JARRETT DESHA

(MRS. ALEXANDER M. DESHA)

At her Manoa home, 3014 Loomis Street, Honolulu, 96822

August 23, 1971

D: Lorna Jarrett Desha

A: Kathy Allen, Interviewer

D: He's well on in his eighties. I would say that Eugene must be--I suppose he must be about eighty-six or somewhere around in there, you see. I wanted to tell you about him first. He worked in the archives and I think he probably --if he feels like talking--would know something about it. But he doesn't always [feel like talking]. His name is Eugene Allen and he lives at Lunalilo Home.

A: And what is his relationship to you?

D: He's my first cousin. His mother and my father were brother and sister. But his mother has been dead a long time, just as my father has been dead for some time too.

A: What was his mother's name?

D: Her name was Emma. She was Emma Jarrett Allen. And she had had a previous marriage too. I think it was Helms, but I'm not sure. I don't know. I never saw her either; she had died. So many of these people, you know, that generation died young, very young, and so we don't know them. I never saw her but I do know these cousins.

A: And what was your father's name?

D: My father's name was Paul Jarrett. And my grandfather's name was William Jarrett.

A: That's JA-RR-E-TT?

D: Uh huh.

A: Emma Jarrett [Allen] was also, you say--what other name did you give?

D: Helms. H-E-L-M-S. And I think there are some Helms on Maui, I'm not sure. But Eugene Allen really, he tried to find out something about our people but I don't think he got very far. I ought to begin with my grandfather first.

Well, my grandfather was William Jarrett. I think, or most of us surmise from what our parents have told us, that he was born in Wales. There was a Jarrett family in Wales. And he was an apprentice, to what I don't know. He was about, I guess, thirteen or fourteen years old, apprentice to something, and he didn't like the man he was apprentice to so he ran away from home, joined a ship and came to America. What kind of a ship or what it was, I don't know, but he eventually got into the American Navy and signed up with Admiral [Charles] Wilkes and his expedition to go to the Antarctic on an exploring expedition. And they came all the way up, exploring and stopping at various islands. And my grandfather is listed in one of Admiral Wilkes's books of that expedition as master-of-arms, I guess you'd call it. They stopped at Fiji and there was some sort of a scuffle with the natives there. He was wounded in the knee with an arrow and when they got to Hawaii here, they left him off because he had a bad time.

Now there's a gap there. I'm not sure whether he stayed here, whether he went--I think my father told me he went back to America and did some more navy, or had to get a sign off or something there, and then he came back again. I think that's it, I'm not sure, but there's a gap there. Well anyway, he was in Hawaii and when he arrived it was about 1841 or '42. That would be in Admiral Wilkes's--I think there are four volumes of his books available in the library, you know. I did read it once but I've forgotten. Where he stayed when he came here or all that, I don't know.

How he met my grandmother, who was half Hawaiian. My grandmother. And her name was Hana. H-A-N-A. And afterwards they called it Hannah. H-A-NN-AH. That's what's on her tombstone. Well, Hana is the Hawaiian, you know, for Hannah--Kaoo. K-A-OO. Hana Kaoo. And my father told me she was born either in Puna or in Hilo, he wasn't sure. What her maiden name was or who her father was, he didn't know, but he did know Hawaiian people. And I do know we had Hawaiian--oh, relatives--in Kalapana. And we lived in Puna, we went out there to see them and they were recognized as relatives but how close, how they came, I don't know.

Well anyway, Grandmother and Grandfather eventually married and the next thing I know about it they lived in Lahaina. And Grandfather was, apparently, an educated man for that time because he kept a diary and unfortunately they had a big--this comes in later--a big fire and everything burned up and there was no diary left. But all his children, apparently, remembered this diary. He must have

made a great deal of it or something.

Well anyway, he married my grandmother and they lived in Lahaina where the capital was. You see, that was the capital in those days [1820-45]. And he was a clerk of the court and there are many, I think, in the records of deeds and so on of that time, Grandfather's signature. So he was a clerk of the court. Who the judge was or how they managed it, I don't know. That must have been in the time of Kamehameha the Third because that was when he [reigned] so some of that goes in there. They kept a boarding house. Whoever went there--it could have been interesting to know about those things. I've often thought about it. You know, you get involved in your everyday things and you just don't bother, don't you know. And when my father would tell me about--he liked to tell about these things. I wish he could have talked to you. Oh, he liked to. I had no time for that, don't you know. It's just awful. I was too busy with my own things, thinking it was so important. I didn't listen to him.

Then finally they moved to Honolulu here. When that date was, I don't know, but their first home in Honolulu was where the car barn is now--Rapid Transit car barn on Alapai Street. And that home is mentioned by--oh, do you know? What was his name? The artist who drew these pictures of old Honolulu that had a scene in the middle and then a lot of little houses all around the edges of it. You find those in the museum. That artist. In one of the Thrum's Annuals of those early times, it says that this man said or someone said that he only described those that were right in town--oh, maybe Fort Street--and that he should have mentioned homes that were outside of that area, like the Jarrett home and somebody else's home and somebody else's home. And I have heard my father say they lived where the car barn was but that is also recorded so I think that that must have been so.

But the family later moved to Vineyard Street and they owned that property that is--part of that property is in the Queen Emma Apartments now. Right there and across the street. My father owned some property where Queen Emma is. His brother owned some property in there and some across the street, the lower portion where probably--oh, what's in there, Food City? No, Long's Drugstore and all those places, somewhere along in there. And at that time there were a number of families that lived along in that area there. The Love's Bakery people lived just up near that area. And many of those old-timers settled in there. John Manini and all of those people owned land along in there. In fact, John Marin, the original man's son--General Paul Manini--is who my father got his name Paul from.

A: What was the name of that . . . ?

D: Paul Manini. Paul Marin. John Paul Marin. And he had a son. Oh, he had many children. I don't know how many. Who knows? Who's the archivist now?

A: Maude . . . [Agnes Conrad is archivist now]

D: No, no, present one.

A: I thought it was Maude someone.

D: Oh, Maude used to be but no, she's not Maude. Oh, you see her all the time. You see, I get forgetful. And anyway, she has been working on the whole Manini family and it was his son, called Paul Manini--they didn't call the son Paul Marin--that my father was called after and he was my father's guardian. When my father was born, families had--oh, you know how they gave their children out. My father always referred to this woman as his nurse. Well anyway, she took him and brought him up and when she died she left all of her property to him, which included land in Waianae and all various places. And why my father had to have a guardian, I don't know. But anyway, John Paul Marin had land near there and he was very anxious to acquire my father's so I think maybe that had something to do with it, I don't know.

A: Your father was born here, then?

D: Yes, he was born in Honolulu and he was the second son. Second child; he was the first son.

A: What was the name of the other child?

D: Katherine. Katherine was the oldest. Kitty, they always called her. Aunt Kitty. And I knew her, of course. And she was called Mrs. Paiko. P-A-I-K-O. And her husband owned all of this Paiko land out at--you know, the Paiko Estate--where is it?--near Aina Haina and all down that way.

A: What was her husband's name?

D: Her husband's name was Joe Paiko. And she had a son called Joe Paiko too. He had no children. And they left all that property to the Catholic Church. So that--well, that's just a matter out that way. That was the oldest one. My father was the second. The third was William Jarrett--Uncle Billy, as we always called him--and he lived on Vineyard Street. And he has a number of descendants that are still living and they are more prominently known, probably, of all the Jarretts 'cause they remained in that area. And Billy lived along in there. And his brother, Walter--Walter Jarrett--was the third brother and he lived on Vineyard Street.

Now Aunty Kitty didn't live on Vineyard Street. After she got married, she moved down to--she lived out in Kalihi. But she, Aunt Kitty, was the oldest daughter and apparently my grandfather, like so many of those older people, lavished everything upon her. She went to the Catholic Sisters and was reared by the Catholic Sisters practically. You see, my grandmother didn't speak English; I think she spoke only Hawaiian and she was reared by the Catholic Sisters. And I can remember my father saying, "Oh, she could speak French." How he knew, I don't know, but they taught them languages of that sort and, when we were old enough, I always wondered why they didn't speak French; why she didn't have a word. I wondered if she knew any of it. But you know, they were doing like parrots or something like that is what I think.

Then she went to live, I suppose, out in Kalihi. There was a younger sister. That was Emma that I told you about who is the mother of Eugene, who's out there [at Lunalilo Home]. And she was very young when Grandmother died. And my grandfather didn't remarry but various ladies entered his life from time to time. And this younger daughter had really a very hard time, growing up that way with nobody to guide her or anything. There were, I think, two or three marriages and she had quite a number of children. But my uncle, Billy Jarrett, who lived on Vineyard Street, had a very fine wife, called Emma. I think she was Emma Stevens; I'm not sure if that was her name.

A: Would that be Stevens?

D: Yes. And she was a fine woman. She was part-Hawaiian and part-haole and they raised a large family who have become more prominent. Their oldest son was one of our Delegates to Congress in 1926 or '27, somewhere around there. And then they worked in government offices; they held public office. [James] Jimmy Jarrett was a senator for several years in our own legislature. They really did more, contributed more, than any of us.

Now my father--to go along with that, the whole family background--the early part of his education was over at the Catholic's. You see, they were all Catholics. Catholic School over at--oh dear, the area is now across the Pali there.

A: Oh, St. Stephen's [Seminary]?

D: No, that's too recent. This is way, way back. Ahuimanu, [the first Catholic school in the Islands].

A: Would you spell that?

D: AHUI-MANU. Ahuimanu. Over there. But Charles and I know little or nothing. But I do know that he [Paul Jarrett] was taken as quite a young child by this Paul Manini and how long he stayed with him or not, I don't know. But he wasn't very well treated by Paul Manini. And then after that, I think he was put into this Catholic school. Well, because of school in which they had to pay tuition--and 'course father had lands and so on that were left him by his nurse--then these lands were sold from time to time in order to pay his tuition in there. And he knew--he met quite a number of prominent people who became his lifelong friends. Later, he somehow or other became the ward of Judd. I think it was [Charles] Charlie Judd or one of those Judds anyway; those early Judds, not any of the recent ones. And Mr. Judd sold some more of this property in order to educate him at Punahou. And then after that, he went to work. He was married twice; he married very early. I think his first marriage he was only nineteen years old. And he married Hooleia. I don't know what Hooleia's other name was. HOO-LEIA.

A: Would that be the first name, Hooleia?

D: Yes, oh yes, her first name. But what her last name was, I don't know. But she was a relative of my mother's. And Father made a trip to the Northwest after he got married and Aunt Hooleia--I always called her Aunt. I never saw her and I'm called after her; that's my Hawaiian name. Well anyway, she lived with my mother's mother and my mother was a little girl then. And Father went to the Northwest and he spent some time up there. What he was doing, I don't know. I think he was looking, probably like the likes of me. It was in Oregon. I think Oregon was a territory at that time; it was quite awhile . . . [Oregon became a territory on August 14, 1848 and was admitted into the Union February 14, 1859]. Seeing these Hawaiians coming back here [from Canada] reminded me of it. But how long he was gone, I don't know. He came back again and then he and Aunt Hooleia moved to Kohala , [Hawaii] and my father worked on the plantation there with Mr. Vida, who was the manager there.

A: Do you remember his first name?

D: Vida? No. Vida was--if you look under Jannion sometime--Vida was a partner of Jannion's. And they, the Vida family, is still current on the other side of the island--Willa Vida and all of those people. He worked on the plantation in Kohala under--with Vida for a time. He also worked at Kau with Mr. Goodale (phonetic). Oh, I know, where they had the great earthquake that year, 1868 earthquake. He

was in Kau at that time. My father was born in 1851. [This is inconsistent with his age at marriage and the time that elapsed, since this would make him seventeen in Kau.] And then, from there he worked for Sam Parker at Hamakua. Sam Parker owned Paauhau--where the Paauhau Plantation now is. And they were just starting to plant cane up there. I don't think there was any--I'm sure there was no mill there. But he managed that for Sam Parker.

You see, he'd gone to Punahou School with Sam Parker and they became very close friends. And then, in those days, as you know, you didn't have to have any training in anything. If you were a friend of somebody, he gave you a job or something, that's all. And so he was there--how many years, I don't know. Then, when Sam Parker became--Sam Parker's father died, I guess, I don't know. Anyway, he went to Waimea and he became manager of Parker Ranch. He was still married; Aunt Hooleia was still married to him and she was ailing; she wasn't very well. I think that was in the early 1880's. He managed the ranch for thirteen years. That's where I was born.

But Aunt Hooleia meanwhile died sometime there. And then, after she had died he married my mother in 1891 and her maiden name was Kealo--K-E-A-L-O--Humphreys. HUM-PHREYS, I'm pretty certain. And my mother was part-Hawaiian. It was half, her mother was. And I never saw her--Grandmother--or anything. Never knew any of them. I'm so sorry I didn't. I would have loved to have known them, however they were all gone, so that is just picked up from what I can remember. And they didn't talk to us very much about their families. I don't know why. I think it was partly our fault. We weren't interested. There was so much, as you know, in your own childhood and girlhood that you were interested in, that this always all seemed like, oh, these old stories, don't you know.

A: We don't have your birthdate yet.

D: Oh, my birthdate was December 3, 1892. And we lived on--I know, in 1900 we left the ranch. Mr. [A.W.] Carter had then become [manager]. That all goes to Parker Ranch stories; that's all written up. He'd become . . .

A: Where is that written up, by the way?

D: I don't know. I think they were--it's a sort of a private thing of the family, being that they have the property. But I think in Parker Ranch office that it's all recorded. Mr. Carter was a very meticulous person. When he took over the ranch, Thelma [Parker] owned half of it and her grandfather [Sam Parker] owned the other half. And Mr. Parker ran into money difficulties, as he was always in, but they were a wonderful family.

A: That Mr. Parker, is that Sam?

D: Sam Parker, yes. They were a wonderful family and all that. You know, they made life happy and pleasant for everybody even though they ran into debt. Well, he finally had to sell his part and when Mr. Carter knew he had to sell, why, he bought him out and when he did, he bought that out for Thelma, you see, so he took control of the whole place and he wanted to manage it so my father had to resign, you see.

From there we went to Puna. Puna Plantation was just started and W. H. C. Campbell was manager there and my father was head man under him. And that is when we came in contact--at least I did . . . remember coming in contact--with these relatives in Kalapana, you see.

A: Is this W. H. C. Campbell related to the James Campbell Estate family?

D: No. No, no, no. They were not that--well, there quite recently they were still in Puna. Do you know Peggy Hitchcock?

A: I know that name, certainly.

D: Yeh, well, Peggy Hitchcock's mother was Mrs. Campbell. Peggy was a Campbell. Peggy Campbell Hitchcock. [She married Howard Harvey Hitchcock on February 25, 1922 as Florence M. Campbell and her mother was Florence M. Smith who married William H. C. Campbell.]

And then, we were there a couple of years and then father moved. Somehow or other he liked ranching, he didn't like the plantation life but the plantations seemed to need that kind of a man. He was always working with people. He got along well. They were having a lot of labor trouble then. The Japanese were having one strike after another and he seemed to get along with them, so. Then from there . . .

A: This was around 1900 you're in now.

D: Yes, the 1900's. He worked for awhile in Kau for Pahala Plantation, then we moved to Honolulu, then he went up to Maui and he managed the Ulupalakua Ranch for a couple of years.

A: Which ranch?

D: Ulupalakua Ranch.

A: That one I do know.

D: Yes. He managed there for awhile. It was under Dr. Raymond and Mrs. Raymond. Then they changed. What troubles they were, I don't know, but apparently he didn't like it so he left. And then he went away to--he had friends in Califoria who thought he might do well at the beet sugar business, so he went away to try that but we--always though, Mother wouldn't go. She stayed. She wanted to be sure she had a place to stay and we were going to school, you see, and she didn't want to break that. So that he worked at that--Watsonville--worked in California, anyway.

A: Watsonville? Yes, I know where that is.

D: Watsonville, I guess. Somewhere there. And he liked it at first because it was cool at night. Then the hot summers got him and he became sick and he came back. And then he went to work for Mr. Goodale at Waialua Plantation. And he was on Waialua for several years until he retired from there. And he retired when he was about--when he was seventy-five. And he wanted to take another trip away and he had a hankering for the Northwest, so up he went to Alaska. He visited there for quite awhile. Most retired people want to do that, you know. And then he retired and went there and he stayed too long. He got snowed in in Fairbanks and that was way in 1926, I guess, somewhere along in there. And transportation wasn't good and he had to be drawn out of there and when he was brought home he was quite sick and he died shortly after that.

A: Did he come home? When you say home, do you mean back here?

D: Yes, he came back here. Uh huh. And he died after that.

A: What was his title usually?

D: Oh, he was head luna, I guess. That was when he was on the plantations. When he was on the ranches, he was manager. Out at Waialua, he would be what they might call--they used to call them luna. I don't know. What do they call those people now that settled troubles? People came to him when they wanted things; they wanted some more firewood. I know I was down with him one time. People were everlastingly knocking at his door. "Mistah Boss, firewood." "Mistah Boss, oh, we have fight in the camp." And he'd have to go and settle that. You know, sort of a personnel man. Yes, that's it. The next man who took his place had a title of personnel something-or-other.

A: Personnel-Public Relations?

D: Yeh, something like that, you know. And he had nothing to do with growing cane or anything like that. It was just the boss and camp police sort of. I know he had a police badge and he was authorized to do that. And I remember they had a very bad strike there at one time. Well, it was strikes all around. And the Japanese were armed too, you know. And my father took us. He always had this stick. I don't know why he had it, it wasn't a cane. He just would go along with this stick. And he went into those camps and you know he never had any trouble with those people. He liked them and they liked him. And I think he enjoyed that kind of thing very much.

He always had a horse and a carriage or he rode horseback until he was seventy-five years old. And he and Mr. Carter were friends, great friends. He'd go up and visit Mr. Carter, you know, and go over the ranch again and see all the new changes. And he enjoyed seeing all of those things.

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So I don't know. The lives of all of the Jarretts have been everyday kind of things, you know. They didn't do anything unusual or make any great contributions.

A: I would say that sometimes--I think in terms of this as being one of the greatest contributions, this daily giving constantly that a lot of people do. There's no necessarily dramatic point where it all enters the news or the spotlight.

D: Yes, I know. Oh, no. And he would not, I know. I do volunteer work at the museum [both Bishop Museum and Queen Emma Museum] a lot. I work in the pictures a lot and a whole lot of pictures will come in, you know, and they'll be of prominent people and we naturally want to put together families, if we can, that they're anxious to keep.

Perhaps something about these pictures: some of them come in and they're most interesting--some of those ladies with their lovely bustles and whatnot--but with not a name on them. You don't know who they are. They've come from families who don't know who they are, you know. Old albums are stripped and they send them out there. I just get so frustrated I can't see straight sometimes through all of this. But that's why I've been interested in that kind of thing, you know, and try to get something about the people, even the names of the people. And then we do use these Men of Hawaii and Builders of Hawaii and all of that kind of thing as reference. Now you'd never find a Jarrett in any of those because they're not that kind of people, don't you know.

A: There are a lot of people who are outstanding who aren't in those books. There are lots of them. They don't wish to be.

D: No, well, there are those who don't wish to be but I don't think that anything they ever did made them important enough to get in there. [The names of William and William P. Jarrett appear in Hawaii's history books.]

A: Well, in any case, as I say, there's a contribution of every day giving of yourself as so many people do

D: Yes. Yes, my father was a--liked people. Oh, I can remember he liked people very much and often he helped people. You know, we lived in Waimea where it was isolated. There were no hotels in those days and people going through had no place to stay and they'd stay at our house. And we had a cottage there. My mother--well, she didn't want everybody in the house with us, so they built a cottage and I can see the three rooms in this cottage. I don't know whether there was a bath--there must have been a bathroom, I don't know. But they always said, "Put them in the cottage." And whoever came through. Sometimes Father would get a knock at the door. It'd be seven, eight o'clock at night, but people--they called them drummers in those days; we call them salesmen now, I guess--they'd be walking on their way from Waimea to Kohala, and they had no hotel to stay in or anything, so Father would put them out there, you know. The next morning they'd have breakfast and go on, walk all the rest of the way. When I think of that now, I just think of those poor things that went through that way.

A: I wonder why they called them drummers.

D: I don't know. That was the name we always knew them by. It was much later that they called them salesmen, these drummers.

A: Drumming up business.

D: Maybe. That was it. Maybe that was it. And they would walk. They would walk from Honokaa up to Waimea.

A: Long walk [nearly 20 miles].

D: Yes, a long distance. Sometimes they would manage, several of them, to get together and hire a carriage or something like that, you know, and usually broke down on the way or something or the horse gave out. And they had no way and then they'd walk part way and they'd stay with people as

they went along. That was quite common. I know we had friends in Kona--John MaGuire was a great friend of his--and they had a cottage too where people, you know, would be just stranded. You had to take them in. And it never bothered my father. Of course he didn't do the housework and have all that part to take care of. But he enjoyed talking with them. Oh well. Some were regulars; they stayed regularly at the places there, somewhere or another place. "Well, Old So-and-So's coming along. We'll have to put him up tonight." "Uh," my mother would say, "I haven't any sheets." And I don't know what she was worried about but there'd be that kind of--it was that kind of a life in those days. The Low family in Kohala would know those days very well. Clorinda [Low] Lucas and her sister, Carol [Caroline Low Lange]. Annabelle [Low Ruddle] was the one who remembered most. I think your mother was a classmate of Annabelle's.

A: I think so. And I knew who Mrs. Ruddle was.

D: Yes, she knew a lot of those earlier days. And they were among the nearest neighbors for us. My mother and Mrs. Low had known each other in Honolulu here and when they got up there they used to visit each other. And I can remember as children, Mrs. Low would be coming to visit us and they would drive up to Kahua Ranch and my father would send over horses to Kahua Ranch and bring them over. There was always that. And then when they went back, he provided the horses to go over to Kahua Ranch and Mr. Low would send up for his family and they'd go that way.

A: Kahua is KA . . .

D: Yes. KA-HUA. Kahua Ranch. That's still up there. And that was the way. At that time, when I was a child, there was no road between Parker Ranch and Kona. You had to go down to Kawaihae and ride all along those lava flows until you got to Keahole and then ride up to Puuwaawaa Ranch and Mr. MaGuire generally had horses or something there for us and then we'd ride over to his ranch [MaGuire Ranch which is now the Stillman Ranch]. Many times when Annabelle and I went, we'd fall asleep then. We'd drive across the new highway there and we'd say, "Do you remember the days when we used to have to ride all along these roads here as children?"

I can remember being tied on a horse because I was always going to sleep, apparently, and I rolled off once and my mother was--oh, she was terribly concerned. So it was general procedure, if we were going to take one of those long safaris--they were long in those days--I could be tied to the saddle and if I wanted to sleep I could--

I could sleep. You could only go at, you know, this monotonous pace, one step, you know. And we'd go that way. There'd always be other horses going along so that we'd change horses en route and go over that way. My father would usually carry my sister in a small sheet in front here and there'd be a pillow where the pommel was and then carry her that way. That's the way we used to go. And the others. The Lows went over that way; the Hinds went over, they went over that way.

And then the carriages, which were what they used to call brakes, were two-wheel things and you got in from the back. I know the things opened up this way and one seat was here and after the driver got in you put this down and he sat on that seat and you'd go along. Oh, it was a very happy life for children, you know, 'cause your parents looked after you and provided everything and you just enjoyed going that way. Joys were simple.

I didn't have any schooling--formal schooling--until I was almost twelve years old. My mother taught me what she could and there was one fortunate--one real teacher I had. She was from Canada. She was Canadian and she came out to teach in the public school in Waimea. And do you remember Emma Lyons; have you heard of Emma Lyons?

A: Emma Lyons I've heard of.

D: Well, her father's sisters ran the post office in Waimea in those days. And [Reverend Lorenzo] Father Lyons lived there.

A: What was Father Lyon's first name? Do you remember that?

D: Father Lyons was Curtis. I think it was Curtis. [He was the son of Reverend Lorenzo Lyons.] Emma Lyons has written a book, Makua Laiana and it's a delightful story. It tells all about her father and his work there. And they lived . . .

A: Is she still living, Emma Lyons?

D: No, she was killed, you know. She was run over when she left the Daughters of Hawaii once when she was working there and I think Emma's been gone now for about four years. Four or five years. And she was a lovely person; lovely person, Emma. But she never did live in Waimea. Her grandfather lived in Waimea and her father was born in Waimea and educated away and then moved down here. Judge Lyons. And these sisters of his lived in Waimea. They ran the post office. They taught school and so on. Well, after they moved away from Waimea, Miss Burton

came. She had no place to stay so, of course, she stayed with us and during the week she taught school in Waimea. And the children were just moving from speaking Hawaiian mostly in the schools and those Lyons sisters could talk Hawaiian like a Hawaiian. And so they used many words and she was just having an awful time 'cause she didn't know a word of Hawaiian.

But anyway, she lived with us and she used to ride sidesaddle--the first sidesaddle I had seen--and every morning I'd run down to see her get on this horse with a sidesaddle. Well, on Saturdays she taught me and she knew where to send for things. She got my mother to get a blackboard for me--one of these standing easels--and all sorts of kindergarten things, you know, that you did with your fingers and so on. I just adored the thing and I can remember so well she would leave something for me to copy on this board and when she had time she'd look and correct it. And she was always so distressed because I would go along, you know, and then you know your lines didn't always come out even and I'd go to the next one. When I found a "the" that fitted in, I'd put it up on those things to make it come out right and she'd have "to" and "the" and I don't know what not, all stuck along the side to make it come out. She went over that and over that with me, telling me I couldn't do that because it didn't make a sentence but I--it fits, you know.

A: What was Miss Burton's first name, do you remember?

D: Miss Burton? I don't know but she came to Honolulu and she married a man who taught at Kamehameha School. His name was Mr. McDonald. And his sister, Miss McDonald, was the librarian and history teacher at the [Territorial] Normal School when I went to normal school and I think your mother probably had her too. Miss McDonald.

A: Yes. She went to normal school. No, my aunt went to normal school.

D: Well, her brother married this Miss Burton. And so that was my formal schooling but I liked it. Oh, I just loved school because I just didn't have it that's all and I used to be so curious about so many things. And she helped my mother send away for books, you know, picture books and things like that. Oh we had so many picture books for children because there were no children to play with, no school to go to. Mother couldn't very well send us up to this school where they didn't--and Mother didn't want us to not speak English properly. And so.

A: Did you speak Hawaiian as a child then?

D: No, but I do understand it. And my mother and father both spoke Hawaiian, consequently, when there was something they didn't want the children to understand, they spoke Hawaiian and I thereby learned all the things I shouldn't have learned. But I can, if Hawaiians are talking, I can get the gist of what they're talking about. I couldn't translate it word for word but--and I'm sorry I couldn't. And I've always said, "Hawaiian, yes, I've taken Hawaiian lessons." But you know, they begin way down with the alphabet and things like that and I don't need that, I know that, the Hawaiian alphabet. I'd like to catch up sometime in the middle. And I know several Hawaiian words but I can not put them together to make good Hawaiian use. I talk like somebody who's learning how anyhow. But that, I always regret that but it's too late now.

And then I haven't ever in my life needed, really needed, the Hawaiian language. If I didn't know, my mother and father would interpret for me or translate. Both of them spoke very fluent Hawaiian. Father could read some of it. I don't think my mother could read it but she could. . . . I know she used to be so annoyed, when we were growing up, with the garbage people. They were all Hawaiian boys at that time, young men, and, you know, they're not too careful. She'd scream out at them in Hawaiian about the rubbish around and they'd stand and look at her and she'd have a volley of Hawaiian about why they threw it all over. And then, when she found out they didn't understand her and didn't speak Hawaiian, they got another bawling out.

I remember years later, when I was living in Hilo, Mama and I went out to Puna one day. We were driving out to Puna and we came out to the park way down at Kalapana. We wanted to go down there. And there was quite an elderly man cleaning up the park. And Mother, oh, was delighted. She began Hawaiian, talking Hawaiian. And he answered her in English. My, she was furious.

A: That's always a shock.

D: Um hum, that is, you know. But they did and I--all my generation don't speak Hawaiian, none of us do. And of course when we went to Punahou we went into more and more English and further along as I went on to the normal school and taught. We were always so much pushed into that English--speaking English, correct English; reading English; knowing history and that kind of thing--that our Hawaiian background began to just dwindle into almost nothing.

It wasn't until I was working for my master's degree at the university down here that my professor--Professor

Palmer, who was chairman of my committee--wanted me to write a Hawaiian geography and then I began to go back into the Hawaiian again. And I learned more about Hawaiian background, Hawaiian names, Hawaiian this-that-and-the-other thing and especially visited Hawaiian sites so that I'd know what I was writing about, that I got back into the Hawaiian again and I've been very much interested in the Hawaiian. I enjoy working at the Bishop Museum. I see Kenneth Emory very often, you know, and talk about those things. And they have a good library out there, of course, of all--many Hawaiian sources and so on. So as I say, it's just an everyday thing; you just do these things.

A: Now, when you started teaching, what was your first job?

D: My first job was at Liliuokalani School out at Kaimuki. They've just found the cornerstone. Well, that school was just one year old when I taught there and I had come straight from normal school there. Most of the time students had to teach out on the other islands before they let them teach here, but they were short of teachers that year, lucky me. And I had already substituted in many of the schools during my teaching period. Used to let us do that at normal school. And Mr. Wood wanted very much for me to come back and teach in the normal school, so he talked to various people and they finally got me this--about the sixth grade--out there.

Miss Needham was my principal and the school was only one year old and full of red dirt. Oh, and horrors, that awful red dirt. But she was a strict principal, a good one. And I see some of my students even now. Many of them have passed away. They were children then. I taught the sixth grade out there. And Miss Needham was what they called a teaching principal. It was a new school, you see. She taught the eighth grade and she often had many calls down at the office that she had to attend to and I'd have to teach the eighth and sixth together, you see, until she came back.

A: What was her first name?

D: Harriet. Miss Harriet Needham. Yes, she had taught in the department for a long time. I taught there a year and then the following year I went back to the normal school and taught there, under Mr. Wood. I was what they called a "critic teacher" of the third grade. Second grade, it was. There you had, you know, these girls who were training would come in and you would have to help them. Practice teaching really it was. And then after--oh, I don't know how many years--then I went on to

the geography teacher. Miss Shaw had to--I don't know, they changed her over to the office or someplace. I taught geography in general.

And then came the time when Mr. Wood resigned and Mr. [Benjamin O.] Wist came in and there was much agitation to get the normal school to become a part of the University of Hawaii Teachers' College. Mr. Wist was strong for that and in preparation for that he did us a great service. He picked the teachers--in fact, he let all of us have an opportunity. He said we would go there but we would have to have our bachelor's degree. I had my normal school diploma--two years--and he said you'd have to get it. And at that time the university here had no teachers' college or anything so you had to go away for it. And so we, among ourselves, decided that two a year would go away. And the second year after he talked to us, was my turn to go. Ida Caro and I--she had the post--went over to Columbia [University].

A: Ida . . . ?

D: Caro. C-A-R-O. Oh, that time Dean Sayers, too, went over from normal school. But anyway, we went over there and I was so surprised to find at Columbia that I was going to use as text books in my geography major, the same books that I had been teaching normal school children from, so it wasn't hard at all for me to do that. And I earned many of my advanced college credits. I mean, I had the opportunity to do that 'cause this was so easy. And so I did. I got my Bachelor of Science, B.S., at Columbia--that was in 1926 or '27, I've forgotten; '26 or '27 anyway--and enough graduate credits so that when I came back here I could start in immediately on my master's. And I was working on my master's when the transfer came [in 1931].

When I got back here, I majored in geography and was all steamed up on geography. When we found out that the Dean of Women at the normal school had had a nervous breakdown and because I seemed to have had more sociology and psychology--Columbia was full of that at that time--why, they thought I'd make a good Dean of Women. So I was Dean of Women there for awhile and I didn't do much teaching, excepting my Hawaiian geography; I did do that. And when we moved to the [university] down here, they already had a Dean of Women and I was sort of an assistant dean and they put me on what they called the Discipline Committee or something like that. And it wasn't discipline at all, just to look over the youngsters' grades and if they didn't do well, why, they were dropped and that kind of thing, you know.

A: And that was at where, that you were?

D: At the University of Hawaii.

A: At the University of Hawaii as assistant dean.

D: Yes, then they took it [the normal school] there, yes. And I taught Hawaiian geography all that time there. That was a must all the way. And so when I earned my master's degree there, I wrote this book, Hawaiian geography (Hawaii and Its People, 1933). (She goes to get the book from the shelf)

A: I was going to ask you about that, once you get that. What year did you get your master's in?

D: 1933, I think it was.

A: 1933. And you mentioned a Dean Sayers. How is that spelled, do you recall?

D: S-A-Y-E-R-S. Sayers. Yes, this is Hawaii and Its People. And I had to write this for my thesis and I think there's an imposition. I don't know as anybody's had to, just for a master's degree, to write a book on that.

A: They must have wanted it very badly.

D: They wanted a book, that's what they wanted. And they could--this happened during the Depression. You know, 1929 and the '30's were the Depression. And I remember Farrington, Joe Farrington, came to see me [Joseph R. Farrington, elected Delegate to Congress in November, 1942; manager of Honolulu Star-Bulletin, 1924-34]--all right, we were at school together. And they got me and they got [Edwin H.] Eddie Bryan, who's at the museum now. He wrote, I think, nature study notes; a book about that regarding nature study notes. And they agreed that they would pay for the copyright and editing and they did. It would cost me nothing, but they would take the royalties on it. Well, I didn't know, I didn't care. I said, "Well, do anything you want." So I gave them my whole manuscript and they published the book and put it together and they got it into the schools where it was used as a text, you know, in the junior high schools. And that was that. Several years later, Joe came to me again and wanted me to revise the thing. I said, "I'm doing nothing of the kind; I don't like that kind of work. I like working with people."

A: (I spend a little while looking over her book) But it is too bad you didn't get the royalties on it.

D: Well, it is too bad but then you know, everybody was broke at that time. And salaries were so low. My first salary was $60 a month. That was in elementary school. And when I came to normal school, my first salary there was $75 and that was considered a big [sum]. And for years, the salaries were low. It wasn't until about the time when I became supervisor, field assistant, and a principal on Hawaii there, that I really earned what I'd call a decent salary. Up to that time we had it really very slim. I taught [Robert D.] Bobby Allen. Is he a young cousin of yours?

A: My brother.

D: Brother. I taught Bobby. He went to [Hilo] Intermediate School. I was principal there at that time.

A: You were principal there at intermediate school?

D: Clayton Chamberlain was principal first and I was his vice principal. And then when the war came, all these men, you know, trickled into all the war jobs and there was nothing. And they were hunting around for women who could handle these big boys and things like that and I guess I must have looked husky to Mrs. [Luigi] Giacometti because she put me in the intermediate school up there.

A: Giacometti. I remember her.

D: Yes. Bobby. Um hum, I remember him.

A: What year was that, do you remember, that you were principal there? [R. D. Allen was a student there 1932-35.]

D: I think about--it was after the war had started. Oh, that must have been--the war was '41--I think about 1942. I was there about four years and then I became field assistant and I retired in 1956.

A: Now you had gone from the university here . . .

D: University here to Hilo High School. You see, I married.

A: Yes, well let's get your marriage date and everything now.

D: Yes. I married in 1934.

A: Do you remember the exact date?

D: Oh yes. June 8th, 1934. And then I went to . . .

A: You married . . .

D: Alec Desha.

A: Alec Desha. Alec. Was it A-L-E-C?

D: Alexander M. Desha.

A: What does the M stand for?

D: Murray.

A: M-U-R-R-A-Y?

D: Oh, I don't know about that. He was called after his--you know, they used to call them after the doctors that delivered them and I remember Dr. Murray so well. He practiced here. So he was called Alexander Murray after him.

A: Now, what was his occupation?

D: He worked for his.... Oh my dear, do you know--did you ever live in Hilo?

A: I was born and raised in Hilo.

D: Well, did you know [Peter C.] Pete Beamer's store?

A: Yes, I do.

D: Well, Alec was the bookkeeper and he was the next man under Pete. I don't know, he did everything. He sold the things in there, he kept Pete's books, he made his audit. I don't know what he was because Pete didn't do any of that. He generally sat around telling stories or going around peddling his things. Well anyway that was Alec's work. And he worked up there until he died. He died in 1944.

A: Where were you married?

D: We were married in Honolulu here. We were married in Honolulu and then we went right up--I went right up to Hilo and made my home there.

A: Did you have children?

D: No. No children. Alec had been married before and his children are living.

A: Whom had he married before, do you know?

D: Emma Hanneburg.

A: Now is there anything that you can remember about the Desha family?

D: You know, I don't know anything about them.

A: You knew Stephen Desha? He was the . . . [minister of Haili Church in Hilo].

D: Yes, why don't you contact Stephen's son. Yes, John. John Desha, he's the attorney. Now I don't know whether John's here or on Maui, but he would probably know.

A: And of course there was Stephen Desha too, Stephen Jr., wasn't there?

D: Yes, Stephen Jr., yes. Now he might know. Those boys, you see they were direct descendants of the Old Man Stephen, Reverend Desha. Now Reverend Desha knew his father's history and all the rest of it. He accumulated that kind of thing. And I think he probably passed that on to Stephen or Jack. Well, Jack's gone now and Jack had no children. Well, [Stephen's] children are in Washington, two daughters there. I think they're married.

A: Is that the one you call John also, Jack?

D: Yes, he's called--he was called John, come to think of it.

A: John Desha. But he's passed on.

D: Oh, Jack died a long time ago.

A: So Stephen is the only son in that family?

D: No, no. I'm getting you mixed up. There was the Old Man Desha that came here. I don't know anything about him.

A: What was his name? [Isaac Desha settled in Honolulu in 1860.]

D: I don't know. And then he had these two sons--Stephen Desha, who was the minister, and George Desha, who was my husband's father. Now, Stephen the reverend had a son

called Stephen who was also a reverend.

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A: About the two sons, their names were . . .

D: Yes. One was John and one was Stephen. He had two daughters, Stephen Desha did. I don't know their married names.

A: What were their first names?

D: One was called Evelyn and one was called Mary. But I think if ever you could talk to John Desha--you know, young John Desha--he'd know what his sisters' names were. Stephen would know.

A: What does the H in your name stand for?

D: Hooleia.

A: Oh, that's right.

D: HOO-LEIA.

A: That was your mother's name--or your aunt.

D: No, it was my father's first wife's name and she was a cousin of my mother's so I'm apparently someone that they both loved very much.

A: Very good. Would you tell a little bit about your husband, Alec Desha.

D: I don't know, his interest was baseball and he loved sports and I think that's probably one of the chief reasons why Pete Beamer sold sporting goods. He was good in sports. Very sociable person. And he was a . . .

A: Very tall and thin.

D: Six feet. He was tall and thin. And he was musical. He could play the piano and he didn't read a note. And he could conduct; he could organize and conduct an orchestra. How they ever did those things, I don't know, but they all did, all those Deshas. All through the Desha family, music has been a very, very important thing. And of course Mrs. [Peter C.] Beamer, Helen [Desha] Beamer, composed a great many songs.

A: She was Helen Desha Beamer, wasn't she?

D: Yes. She was my husband's sister. But the whole--anything about their history, I don't know. I mean the coming here and all; who he married or any of those things. And I don't think--Alec and I never discussed it. He never seemed interested, and I don't know, I wasn't particularly. I don't know. We were so busy, making a living and getting along, that I . . . (she laughs)

A: I understand.

D: And contemporary things--you know, friends and so on--were always so much in our conversation and all, so that we didn't talk much about it. I don't know, even in my own family here, my mother didn't; my father didn't. They may have to each other or, I don't know, when we weren't around, but--so that's why we know so little about them.

A: Alec was a son of George; and Helen Desha Beamer was also . . .

D: Yes, George. There was Helen Desha and there was George Desha, that was another son; and there was Eddie Desha, another son--I think he was a minister--and David Desha, Alec Desha, and Ida Desha. And George didn't ever have children. Eddie has a--had a--wife. She lives in Honolulu here somewhere and he has children. David had a daughter. Have I left out anybody? Alec has children by his first wife, and Ida has children. But I think that maybe talking to those Deshas. And David Desha was the last of the Deshas--survivor of the Deshas--and he died about, I think, four or five years ago, and his widow [Julia Smythe Desha] is still living and she may know something more about them. David knew a great deal about the family.

A: Does she live up on Wilhelmina Rise?

D: No, she lives out Nuuanu, near the country club.

A: That's Julie. You mentioned her name . . .

D: Julia. Um hum, Julia. The one that lives up in Kaimuki--I don't know where at all she lives, but I think it's Wilhelmina Rise--that's [John Rollin] Jack Desha's widow.

A: Oh, that's Jack's. Uh huh, you mentioned him too.

D: Yes, Stephen's brother.

A: Her name is Eleanor.

D: Holt. Eleanor Holt, she was. Oh, and Jack and Stephen had a sister, Eliza, and she married a Brown. Eliza Brown. And you know this Kihei Brown that sings so much, that's her son. But how much he knows, I don't know. When we meet each other at Kauai, you know, it's "How's the baby? How's the next one?" and so on. You never go back and ask about anything--things that have gone on.

A: Well actually, you know, genealogy is something so intricate that you almost have to have several books. Some people have three volumes of it.

D: Yes. And furthermore, if you make a mistake and some of the family know about it, they get oh so indignant about the thing: "Well, why did she say this about us and that one?" So I'm reluctant really to be too positive about anything that I don't know as an actual fact.

A: Well, I try to get all the information that I can and then I compile it in a way that they can see it when I go to these different people and different families. They can see the way I have it in a diagram and then, if there's any error, that can be corrected, you see. But sometimes, one will say one and then someone . . .

D: Another. Well, that's just it, you know. And even in your own family, you'll say, "Well, I remember Mother told me this-that-and-the-other thing." "Well, she told me something else." Well, now, you'll argue about that, you know, and you don't know.

But there are direct descendants on the other side of the island--Gleasons. She's Dawson--Pauline Gleason Dawson. DAW-SON, I think. She may know something. She is a generation after me. Her mother was my first cousin. And she may know something, I don't know. But of my generation, there're only just Eugene, my sister, and I.

A: Well, will it be all right to contact Eugene, then and mention that I've talked with you?

D: Yes, you can tell him that you've talked with me, but don't be surprised. He may be very affable but he may be as cranky as the dickens. But he did work in the archives and he did have some knowledge of the family. I don't know if it's factual at all.

A: Now, you go to the Bishop Museum, you say, and you also go to the Queen Emma Museum.

D: Daughters of Hawaii, yes. I'm a Daughter of Hawaii and we do volunteer work up there. I used to be historian, one time, but I thought that I'd exhausted all--you know, that I had done all I could--and they picked out another historian to come in and so on. I was historian for awhile there and Daughters of Hawaii are doing a nice job.

A: What other organizations do you belong to? (the telephone is ringing)

D: Excuse me. I have to answer that. I don't know if my sister's in her house or not. I do volunteer work down at my church.

A: Do you belong to Kawaiahao Church?

D: No, St. Andrew's Cathedral. And, well, I belong to the Iolani Guild down there and I'm now involved in making pillows; you know, these quilted pillows. (She gets up and crosses the room to show me the pillow she's working on so it's difficult to hear what she says) Like these. We're going to have a Market.

A: Oh yes, those are lovely. (pillows that match Hawaiian quilts)

D: We have a Market every year and I make some of these pillows to donate them to the Market and they sell them, you know, for whatever they want. And I also make them and if people want them they can come and get them from me and I turn all that money into the scholarship. We have a Scholarship Fund in Iolani Guild which is for St. Andrew's Priory, and we have scholarships for St. Andrew's Priory. And I really am more interested in getting that going because I think I can do something there, whereas sometimes and with certain things I don't know what they use it for but if they need it I know. And I want to help when I can while I can. 'Course I don't want to do a great deal, but....

And I'm also very much interested in my museum work. That work is very interesting and it doesn't--I don't want to take on anything that requires responsibility. There, they have the work there and accomplish whatever you happen to be doing and that's all right; but to sit down and cram to get the work all done is beyond me now. I've done all my cramming and working . . . all done with it.

A: There's marvelous work here, <u>Hawaii and Its People</u>.

D: Well, that's all out of date. You see, that was based on figures in the census, don't you know. And I think two census or three census have gone by since I did that and so the figures are--and the whole picture is--changed. At that time that book was written, our industries were agricultural--sugar cane and pineapple. The tourist industry was nothing. And . . .

A: It was just beginning then, wasn't it?

D: Just beginning, yes. Traffic was . . .

A: And the movie stars [visiting Hawaii as they did in the 1930's especially] did a great deal, I believe, to develop that industry [because their activities aroused national interest and were highly publicized by the communications media].

D: That, yes, I guess so. I don't know what. They just have come in in hordes and because they have come in in such great numbers and they're looking for something, looking for something, I think people are dredging up all kinds of things to try to interest them, and particularly Hawaiiana. And that's why I'm a little bit dubious about some of the things I read and hear about people--I hope you'll be careful about it--who get related to prominent people that we never heard of before, don't you know. All that time they--so many of us are just ordinary people, but then they get to talking and they get to remembering when they talked to the queen or the king or somebody or other and they get quite important. And I don't want to have any of that in mine. (She laughs as she says this)

A: No.

D: I think that there is a place for what I would call "everyday people" like myself.

A: Oh yes, definitely.

D: We do our work and so on and there are people who really make big contributions, who do pioneer and do things. But I think that so many people all of a sudden become terribly prominent but you never ever heard of them before. But that, I think that goes on and it does bring out things. Sometimes, when you read something like that that just scratches you terribly, you begin to do a little research on it and you can find out really what it is.

A: I don't think I know what . . .

D: Well, I don't know as I should talk so much but what is there left to talk about?

A: Oh my, you're doing wonderfully and you're telling such interesting things. I've just been following you right along here . . .

D: Well, it's kind of hard to sit down and relate all these things if you haven't sought them all out--and I haven't really--ahead of time, don't you know.

A: Yes.

D: You really don't know.

A: Well, you've been doing just fine. Just fine.

D: Were there any other questions that I could help you with?

A: Well, I had--no, I would just ask you to just think of anything that <u>you</u> can remember about . . .

D: No, I don't remember anything far back. I think that as far as the Deshas are concerned, I think it would be much better to interview directly those people. They'd know or it's quite likely that you'd find a great many of them that don't know. I just don't know.

A: Or any other organizations that you belong to. That's another thing.

D: Oh. Well, I still belong to my Eastern Star, Chapter #1 in Hilo. I'm a past Matron of that. And of course I still belong to all of my retired teachers' organizations. But I don't want it to sound like an obituary, please.

A: Oh no, it's not going to be anything like that.

D: No, I'm not thinking of that. <u>Yet</u>. You know, I think it would be so much better if they said, "She was interested in these various things and was a member of some of the organizations." When you list them like that, well, I can't abide that. I think it's horrible.

A: Yes, it is. I don't see the need. People don't read those things any longer. I don't know why they put . . .

D: Oh, it's surprising, they do. How they'll do. Every now and then they'll say, "Well, did you read that so-and-so died and did you know that they belonged to this-that-and-the-other thing?" Well, you just didn't know it, that's

all. I don't think that belonging to organizations exactly enhances one's contribution to, you know, life of the times. A great many people are just joiners, don't you know, and do very little. It's what they do that helps the other people out of their difficulties.

A: That's right. And if it's through an organization, then that is of some consequence.

D: Yes, yes. And I know when I was in Hilo especially--would that be intermediate school?--and working with young people of that age, I made it my business to try and get in touch with organizations that took in people like that. For instance, the YWCA. There wasn't very much for young girls in Hilo in that time and I was very much interested because the YWCA was about the only thing I could get to do something for them. And, much as I disliked it, I took on the chairmanship of various things and I became president one year and we hunted around for aggressives--a director and people like that--so that they would help those young people. And that was only a temporary thing. After I moved off into something else, I just didn't bother with that anymore. I had other things I had to attend to.

And I'll never forget having--oh, for the Boy Scouts, I was broadcasting that for the boys, you see, to get them to go in there. And we worked up there and that was about.... I've forgotten the man's name; we had a very nice man there. And then the people--I remember they were to have a ceremony at the Hilo High School, on stage, on the stage there in the auditorium. And some of our men, they made me a member of the Boy Scout something or other, and oh, that was fine and I was so pleased because I could do--get these kids and we'd try to get them in there. Well, there was a man, after I got elected, said it was very regretful but they couldn't have women. Oh, I thought that was.... I had a lady presented to me and I don't know what not went on. However, the director up there--a nice man but I forget his name--was really so embarrassed and I said, "Don't feel badly about it, I think it was funny."

A: They couldn't have women on the board.

D: Yes. Yes. And then after going through all this ceremony and making me a member, they had to--I don't know how they erased it, I'm sure. But I didn't lose interest. But I was very much interested up there [in Hilo] in the Waiakea Settlement too. Chopard was there at that time and he was a good worker there.

A: Who was that?

D: Chopard. CHO-PARD, I think it is. Chopard. I think he's still living here. I was interested in organizations from the standpoint of what they could do for our youngsters that we had in there. And as far as helping the organization along, I wasn't so much interested in that. I was interested in their program, of course, but I wanted them to help these kids; get them into things.

A: And Waiakea Settlement was a . . .

D: Was a good place for a number of children that couldn't make the--that the Boy Scouts couldn't take in. They've become much broader lately. You had to be a good boy to get into the Boy Scouts and there were too many youngsters that weren't interested in being good boys--you know, parents were at fault--but the Waiakea Settlement would try to work with them. I thought it was a splendid thing. Or anything like that, you know. I wish there had been something that could have taken in more girls than the YW did. You know, girls down at Keaukaha [Hawaiian homestead area in Hilo, Hawaii] and along in there that needed that kind of help. I think they're getting more help now.

A: Oh yes, they are.

D: And it was the same way when I was working with the teachers all around the Island of Hawaii when I was a field assistant. I was interested in getting them materials to help make them better teachers and to get more interested in the children, getting them to work better that way. That's the kind of thing, I think, that's far more important than belonging to every organation that goes on. Naturally they put that kind of a person on several boards--welfare boards and things like that, you know; Crippled Children, anything. There were so few people in Hilo who would say "Yes" to belonging to that. I know that Mrs. Crawford--Dr. Crawford, the eye man--was always interested, because of her husband's work, in anything like Crippled Children or anything like that. She used to get the doctors' wives interested sometimes and that kind of thing.

I joined the Daughters [of Hawaii] way way back in 1924. An aunt of mine made me a member because she thought I should be interested in Hawaiian things and when I lived on Hawaii I did nothing about that because that was all here [in Honolulu]. It wasn't until I came back that I became active again in it.

A: I would like you to clarify for the record and for future purposes--the value this will have in the future--the

Keaukaha group of youngsters that you referred to. I wonder if you could explain a little bit what you mean about those youngsters needing help and all.

D: Well, many of them were Hawaiian children and we got them from Keaukaha. You see, the school was small there and we got several of the, I would say, Keaukaha children who were nearer town--you know that district there nearer town--and we had a number of--a great number of--Japanese children who belonged to the fishermen there. Their fathers were away all the time. The mothers were really--the Japanese mothers down that way were good mothers. They were good. They would come to meetings. They were anxious to know what was good for their children. And I had a wonderful staff of teachers who would visit the homes, you know, and come back and tell me that they had this and that and the other thing the matter with them and could they do something. And we used to sometimes have little what you call sales. The women would make dish towels. They'd bleach those ugly [rice] bags and so on and embroider them and they did all kinds of things like that to raise a little money so that we'd have money to give to the Settlement to provide things for these children. Sometimes we provided equipment, you know; tried to help them out because they took our children, you see. I think they had a swimming pool later down there. They didn't have such a thing when we were there. They would have games for them and all and . . .

A: Because they were rather remote from everything there.

D: They were remote and I think that economically they didn't have as high an economic status as those up town. When I got to the intermediate school, I had the many other children. A great many more haole children came in there and the Hawaiians and part-Hawaiians who were better off economically came there so it was a different group. And that's why when I was principal of Waiakea-Kai School I worked so closely with the Settlement there.

A: Waiakea-Kai?

D: Yes, it was Waiakea-Kai that I was principal of as an elementary school. And we really had a nice relationship with that place. Chopard would come over and talk things over and I'd run over and talk to Chopard about something; about some boy that I thought needed a little more help than he was getting and maybe sometimes there were family difficulties like that, you know. Down by the wharf section, there was quite a poor settlement there, I know. Railroad tracks ran down that way and we had a Filipino

family--Filipino with something else--and the children weren't getting fed properly and they were not coming to school and in those days they had truant officers. I had a very good truant officer who was a part-Hawaiian man, he had a family, and he was more understanding of children. But you know, dragging our youngsters to school by a policeman was the worst thing in the world to do, but that was the pattern at that time, the only thing we could do. We had no social workers.

I was there when they started the first social worker going out. She was a young Japanese girl and she meant well and she'd gone to the university here and trained here but she did not belong to the country for one thing. My teachers were better social workers. They're mature women and they lived there and they knew the people. And the poor little thing went out one day, went down there to this woman's house and, oh, she came back frightened to death. The woman had thrown a pan at her and I don't know what not; didn't want her to come in the place and all. And oh, she didn't know what to do and she didn't know what kind of a report she'd have to put in, because she just could get nowhere.

Fortunately I had a man on my staff, Bill Henry, and I asked him, I said, "Oh, Bill, do go down and see what this all is." He went down there and everything was settled. He talked to the mother and brought the boy back with him and we worked with the boy. Then I saw Chopard and Chopard took the boy in, you know, and some years afterward, when I became--oh, I'd gone on myself and became supervisor, I went into a service station in Hilo and this boy came flying up and checks my radiator and everything and I saw him looking at me and I thought, "Well, what a nice boy." Finally he said, "You don't remember me." I hated to say "No." I said, "Your face is familiar but I don't remember your name." Well, the name was Rodriques. He said, "I'm so-and-so Rodriques. You remember at Waiakea-Kai School?" Oh, I was so pleased, you know, little things like that. You realize that he had gained responsibility and grown up and then when the war broke out he joined some group and they went out to the Philippines and I never heard of him again. But things like that, I think, are much more important to the community life and what goes on. Working with youngsters like that, it's very rewarding. Very rewarding. And in a small place like Waiakea-Kai, you could do so many things like that. I don't know what I would do with today's children, I really don't.

A: I wonder what you have to say about that.

D: I'm glad, I wouldn't--oh, no, no. I just am glad I've done my work in the group I did. I would find it very difficult.

I really would.

A: From what point of view?

D: Well, I haven't grown along with this new trend at all. I'm where I left off as far as my thinking is concerned about discipline and all that kind of thing and I don't want to wish my own ideas onto these younger people. They are feeling around and they're working toward what they would consider a better life for these children. And other than to be just glad I'm not having to be involved in it, that's all I can say.

A: It's a very difficult time, isn't it?

D: It is. It really is. And I think that the young people, young teachers and people in that profession who are working with these people, have a real problem. They really do. Much more than we did. I used to have parents come in and want me to spank their youngsters and beat them up and so on because they didn't do things at home, you know. Well, it would be the last thing I'd want to do. But today, why people are cross-eyed on the youngster. The parents are down on their necks, the teachers' necks, mistreating the children and so on. The whole thought of parents' relationship to their children, their teachers and so on is very different from when we went there. Out in the country, your teacher was considered a person that they looked up to and they wanted their children to emulate and so on.

A: Yes, I've always remembered the best respect always we had for teachers.

D: Yes, for teachers. And it was accepted on both sides. Children responded that way. Oh, sometimes they would sass them back, as they would say, but that would be about all. You finally got the teacher's point of view across anyway, temporarily. But it's very different now and I'd have to begin all from scratch; be born again, I guess.

A: Well, you continue to live through the people you have helped in all these . . .

D: Oh, I am, and so many of the girls especially that I worked with in normal school. I taught there a long time. And the teachers who are retiring today will remember me. You know, you can always remember a teacher because that's just one person. I would have every year, you know, oh, just flocks of them coming in and I didn't always remember

them but they are a very nice race; they were nice people. The girls I taught were nice girls.

A: What was the size of classes then?

D: Well, some of them were quite large. At normal school I would have classes of....

END OF SIDE 1/2ND TAPE

(I have gotten the camera out to take her picture and she is trying to avoid having her photograph taken)

D: I really would rather you didn't, if you could.

A: Well, you know it's so important. You know yourself that a picture tells the story itself. And people like to see what people look like.

D: Oh, I'd rather you didn't; really I don't want you to do that today. I know, I know just how Clorinda felt (Clorinda Lucas politely refused to be photographed).

A: I know how you both feel because I think I would feel the same way, yet . . . if you could pass on it before it's used, how would that be?

D: What's that?

A: If you could pass on it before it's used. In other words, if you didn't like it . . .

D: Yes, would you please. I would much rather not have it done because--I tell you where there is one. The Advertiser has one of me--one time with these pillows to show when I was doing that--and that was about the nicest one I think I've liked.

A: I'd rather have it closer than that because that's much too far away. I like close-up pictures.

D: Where you can see all the wrinkles and everything?

A: Well, that's character. A person without wrinkles at whatever your age would be strange. It would be rather strange.

D: Yes, I know--at this age would be.

A: You have a lovely setting here. Lovely garden.

D: Well, I like gardens. Oh, I just loved my yard in Hilo, just loved it.

A: Where were you in Hilo?

D: On Kinoole Street. I think there's a church in my old yard now; my yard I had. Kinoole and at--they used to call it Camp #2 Road, I think. It has a name, I don't know. There was when I was in Hilo last--I haven't been to Hilo for years--on the corner, a church. And that church didn't buy the property directly from me but part from the owner that bought my land right across from there. And do you know, I don't remember. Do you remember where the [Harry] Wessels lived?

A: Yes.

D: Well, I moved in right on the corner where the Wessels lived. And, oh, the house is still standing there now but I haven't been back there. It's kind of hard to go back sometimes to where you lived.

A: See, it's not so bad that way is it when you don't know it's being taken? (I have just taken a picture of her while she was talking)

D: Yes, Clorinda Lucas and my family were very--the Lucas's family and my family were very close. This is when they lived in Kohala back there and we lived in Waimea and we'd go back and forth and visit them now and then. And I see Clorinda quite often too, only she's such a busy person and she's a wonderful woman, really she is. She's a very wonderful woman.

A: She certainly is. There's no question about that. I just completed the transcription of my interview with her.

D: Uh huh, well, she would really have a great contribution to make.

A: Oh, it's so interesting. It's moving.

D: Uh huh, it would. It really is.

A: Well, of course I find all of these interesting, you see. Maybe that's why I'm in this.

D: Uh huh, yes, probably.

A. Because I like talking with people and hearing <u>them</u> talk, because that's what it amounts to. But her way of speaking and just to hear her--it's too bad that we can not write the way people speak.

D: Yes, yes, she has a beautiful way of speaking.

A: And her warmth and the way she laughs, you know. And you just feel this warmth.

D: Yes. Well really I think Clorinda, she's I think I could easily say, the most wonderful person I know. She really is. And she had such a wonderful--you probably read it in the paper; Sammy Amalu wrote it up. But you know, I think that was a wonderful thing to do, to gather those people up--and there were almost seventy of them out there.

A: Well, I'm not sure what--I don't receive the Advertiser so I don't know about it.

D: Well, Sammy [Samuel Crowninburg-Amalu] had that in, I think, a week ago Sunday or around there in the Advertiser, about this party that she gave. She had a party for her relatives, all the Napoleon family. You see, her mother came from them; her father was a Napoleon. She probably told you that. And she invited all of the Napoleon relatives that she could find and there were over seventy. Well, they came, of course with their husbands and they brought their children and all. But there was a gathering of over seventy of them out at her place. She didn't have anything fancy. She got one of the Napoleons, her cousin, to cook gallons of stew and poi and rice and that kind of thing for that. And they all gathered out there and some of them had never seen each other and they had a wonderful time getting acquainted.

A: Wonderful idea.

D: Yes, isn't it? You know, not many people would think of doing a thing like that. And such an undertaking for something of that sort, you know. But no, she got them all together. And you know, Sammy is a cousin of hers too.

A: Oh, I didn't realize that. I didn't know about that.

D: Oh yes. Sammy's grandfather and Clorinda's mother were brother and sister. Yes, Sammy's mother was Ethel Napoleon and Ethel was one of the Napoleon brothers' children. I don't know whether it was Titus or which one of the brothers was Sammy's grandfather. And Clorinda's mother was a Napoleon too.

A; And Clorinda's father's first name, I don't think she ever told me.

D: Eben.

A: Eben Low. No, not her father, her grandfather. The Napoleon side.

D: Oh, her grandfather. Her grandfather was . . .

A: Napoleon. Napoli, from Tahiti.

D: Yes. I don't know his name.

A: I guess I never asked her. You said Titus Napoleon was . . .

D: Titus was her mother's brother. I don't know any further than that. The Napoleons came here, I think, from Tahiti. They were part French, I think. My mother knew her grandmother that married the Tahitian that came up. Her grandmother Napoleon--Pamaho'a. Yes, Pamaho'a; my mother used to know her. She used to speak of her.

A: Well, what did she say about her?

D: Well, Mother remembered her because they used to go down and stay with her. I mean, go down with Clorinda's mother, Lizzie Low. They were girls together and they'd go down there as girls, you know, go to each other's homes there and eat down there and stay down there with them, because they were.... Other than that, Pamaho'a died and I don't think Clorinda ever saw Pamaho'a.

A: No. That's why I asked you whatever you knew, you see.

D: My mother knew her very well. My mother's mother was a friend of Pamaho'a's, you see. But I don't know. But these Napoleon brothers which we all--we used to always call them Uncle Titus--you know how the Hawaiians always are--Uncle Titus and Uncle Hoolu and all the rest of them.

A: Uncle Hoolu?

D: Yes, Hoolu was Titus's brother. He's dead. And then there was Uncle Uia'a (phonetic) and there're all dead.

A: How do you spell Uia'a?

D: U - U something. Sammy's article. You go and look in the paper about a week ago. You know how he writes about all these things. And he writes about Clorinda and this party and he mentions.... He writes so nicely of Clorinda, too. I don't always like what Sammy writes but because he's a member of that family, he wrote quite sensitively about her. I wish I'd cut it out. I never thought of it. She might have it.

A: I'm going to take her the Moanalua series that was in the paper, the Star-Bulletin. You see, I take the Star-Bulletin so I missed that, unless it's in Sunday's. So I'm going to take her the Moanalua story and I have a book that she let me have . . .

D: Well, this party was within the last two weeks, I know. Even Clorinda would know this. I'm sure that the members of the family--she would know what date it was in. Our papers have all gone to the--look! (She indicates with a sweep of her arm that they are no longer in the room) But it was interesting, very interesting. (I take another photograph of her and we talk about this briefly)
If you're interviewing as you're doing, now how long will you have to do this?

A: Well, it all depends. We don't even have any set number of people yet really.

D: Well, if ever you want to leave any of them out, don't feel badly about leaving mine out.

A: Oh no. We aren't certain yet just how many people it will turn out to be that we are interviewing. There're two of us on this island interviewing, you see, trying to . . .

D: Are there on the other islands, dear?

A: Well, I went to the other island but I know I didn't even scratch the surface over there. But there's another young lady here who is interviewing also and the idea, of course, is to reach these people before it's too late.

D: Yes, now if ever you go to Kona, Margaret [Hind] Paris is a very good person; very good person. But sometimes it's hard to talk. Well, I know myself if someone comes in suddenly and wants you to talk, you just don't know what to say and so on. But sometimes it's hard to talk and sometimes it isn't. Ethel Paris, too, is another one. She's a school teacher up there.

A: There're a lot up there and of course I didn't even go to the Puna area. And I still have . . .

D: Well, in Puna, you know, the people who know things have all moved away. There're not really many residents in Puna.

A: Oh really? How about the Kohala area?

D: So many of those are gone. All of the Woods, you see, have all gone. They'd know. I don't know anybody there now who would really be able to help you. The Rodenhursts may.

A: The who?

D: Rodenhursts. RODEN-HURST. Rodenhurst. He's down here now but he's going to retire and go back to Kohala. All of those old families have gone. I don't know.

A: Now there's a woman here, Mrs. [Amy Wight] Rich, who used to be--her name was Wight.

D: Oh yes, the Wight family here, yes. Well, they've all moved out of there. I don't think there's anybody of that Wight family but if you could find somebody of the family who remembers or knows, they would--oh, they were an old, old family there.

A: She has the stables, you know, the Town and Country Stables, I believe, in Waimanalo.

D: Yes, she's probably a descendant of one of those older ones. Among the old families were the Woods family and 'course Clorinda's family--father and mother--lived there a long time too. I think Clorinda was too young probably. Annabelle would have remembered more than Clorinda. And Clorinda was probably too young when they moved away from Kohala to remember much about Kohala.

A: She was about eleven years old when they left.

D: Well, I think that's kind of too young to remember too much. And all the Woodses have gone.

A: Those would have been--except for her brother, Evelyn Woods Low. He's named for them. But the other ones, that must be, because Clorinda said there're just three of them left now of their generation. All the others are gone.

D: Yes, they're all gone. And we always called him Brother--Brother Low. 'Course we knew him just like my own brother. You never know when he's serious and when he's just making up things. Now Clorinda isn't like that at all. But Brother thinks it's so funny to tell all kinds of things about people, you know, so if ever you interview him, keep that in mind.

A: I tried to interview him. I went to Puako and I sat there in the car waiting for him and his wife to return from Hilo.

D: His wife's family had a big party in Hilo. Family gathering. And I think there was something like seventy-nine or something like that of them all over there, and Brother and Helen went over. [Evelyn Woods Low married Helen Like Ruddle.]

A: Well, that must have been the time then, because I sat there and waited and waited and waited for them to come home.

D: Again, as I said, when you get with your contemporaries, you talk about yourselves and today and tomorrow and that, but you don't go back very much. Now Clorinda is--there is a book about Uncle Eben that should be published. Clorinda has that in the writing. And I read some of those chapters in it. I'm so mad at her for not getting at it. As I told her, they're awfully interesting. Well it was really her, Annabelle and Brother who couldn't agree. They agreed on the facts but they couldn't agree on the language used in the book. Clorinda had apparently chosen someone who was a good writer and wrote interesting--put the things together interestingly--but it wasn't in Uncle Eben's language by far. And Brother and Annabelle both felt that way. Uncle Eben was a very strong man in his speech and then you have this soft ladylike kind of figure in place of Uncle Eben and, oh!

A: Inez Ashdown is, I believe, the person.

D: Who's that?

A: Inez Ashdown.

D: Oh, well that's--there's another woman who worked on it too. There've been several. There're two or three.

A: Well, I think she is working on it right now. Clorinda.

D: Right now? Well then, no, this is that other lady. This is the one that has the ladylike way of writing. And she started to write this thing. Then, of course, Annabelle is gone. She remembered a lot, Annabelle did. Annabelle kept what other people wrote but she never wrote anything herself then.

A: Well of course Clorinda has all of Eben Low's writings.

D: Yes, Clorinda has acquired things. Just ask Carol, she knows. But I've never seen such a pack-rat in my life.

A: You have to be.

D: Well, you have to be and Clorinda does. She's kept Mr. [Sanford B.] Dole's things; she's kept her father's things; and I daresay she has things of her own she's kept too, I don't know. Clorinda writes well too, very well. But I'm glad that you got her because she really has a lot to offer.

A: Oh, she has so many stories. And then, her descriptions are so vivid. Well, I hope that they can get the book out.

D: I hope they get Uncle Eben's book out. He's written a chapter on the Purdys that were a very colorful family that lived in Waimea at one time. And his description of those men. There was Old Man Purdy. After he came up from Australia, he kicked the boat or something or other [jumped ship, I think she means] and he kept in hiding most of the time but he did marry a fine woman and he had these sons that were tremendous--oh, they were strong men, you know, and Uncle Eben sees them well. But that chapter is, I think, very valuable. The others, I don't--I read some of them; I've forgotten the others. But I know I said to Clorinda, "If ever you lose that chapter, you've lost the book."

A: It hasn't been published yet, then?

D: No, no. It was just in typewritten form, in packets. And when I got through reading the thing, what I got from her from time to time, I said to Clorinda, "I like the book but I agree with Annabelle and Brother. It doesn't sound like Uncle Eben." It really doesn't.

A: And that's important because it's about him.

D: Yes. Even her way of--even though she didn't quote directly--if she quoted his language I don't think they could publish it sometimes but in her quotations, it was all moderated, you know. He was very positive about lots of things . . . very positive. Yeh, I think you got a very good find there. Are you interviewing on other islands? Did you go to Maui too?

A: I'm supposed to go to Maui sometime but I haven't been there yet.

D: There again, they have very interesting old, old families there that people don't write--wouldn't write it. Like my own family, you know, there're just everyday families but they have made out fairly well.

A: Well, I interviewed the Betts sisters. I think you knew them, Charlotte and Eliza.

D: Yes, Charlotte and I went to normal school together and Charlotte's down here. I see her quite often. But there're old ones and there're remnants of the Hart family up there too-- E. J. Hart; Edmund Hart's family. They were colorful. And of course Richardsons were very prominent up there. How many of them are left, I don't know.

A: When you refer to the Hart family as very colorful . . .

D. Yes, Girlie Robinson was a Hart.

A: Girlie Robinson?

D: Yes, Mary Robinson. Mary K. She has a travel agency. Yes. She's there. And her family is from Maui. The Wilcox family too was from there.

A: Yes, Johanna Wilcox. I spoke with her.

D: Did you? And different places, those were all different groups that you don't find in Who's Who or anything like that, you know, but people knew them--everybody knew them--don't you know.

A: They're prominent in their own way.

D: In their own way. They weren't like the Baldwins and people like that who really established big plantations and did things of that sort. And Old Man MacPhee. Armine von Tempski wrote a good deal about the MacPhees.

A: Yes, I have that. I have Born in Paradise, one of Armine von Tempski's books.

D: But I don't want to get so far away that I get homesick. But I think that maybe you could talk to some of the younger ones but you'll probably find that all of us are very hazy about most of the past.

A: You just never know what people in the future are going to be interested in too. I mean, I try to look at it from that point of view of what will historians in the future be looking for? And I read these things and some of the smallest details strike you most. For instance, in Armine von Tempski's book I remember reading that one of the Japanese servants, the woman who would come in in the morning to wake her up or to help her dress, would warm her hands under her clothing first before she would touch that child.

D: Yes, that's right.

A: And these are the things that I tend to look for. Characteristics. This is characteristic of the Japanese.

D: Yes, you know those Japanese women really are--oh, they're very faithful and so patient with us. And we all had Japanese women in those days. Most did. We did. And they waited on us and they would be most patient. And we would--oh we'd be so awful to them. We were pretty awful. I remember biting one. It was because I was mad at her. You know, children do that. They get to playing. They're like cats and dogs, you know. And I bit her cheek. After I did it I remember being so surprised. I got a good spanking for that. And yet, you know, she didn't complain about it at all. She didn't make any fuss about it. She was just as faithful, you know, in taking care of us and all. But anyway, they were humble women and we were fortunate to have that kind of help all the time. I'd like to find one now to take care of me and my house.

A: Yes, it's hard to find them now, isn't it? Actually, it's almost impossible to find a maid.

D: I was very fortunate that my yardman that I had in Hilo has retired and moved to town here with his daughter--married daughter--and he helps her husband. See, he owns a service station. He comes up one day a week, comes up Saturday morning and does my yard for me. Oh, he's like a member of my family, honestly. I just adore that man, I just love him.

A: Well, you're fortunate then to have him.

D: Um hum, I really am. And he helps my sister with her yard too.

A: Oh, is this your sister who lives in front?

D: Yes.

A: And her name is . . .

D: Ailene.

A: Did you give your brothers and sisters names?

D: No, Ailene Jarrett is my only sister.

A: She's Miss Jarrett, then.

D: Yes. Miss Ailene Jarrett. And when I moved down from Hilo, she was already--she's lived here for years. The back--I built this on to her house to have a place, so we could be separate. And yet we eat together and have the same wash facilities and so on, but I have my own living room and bathroom.

A: Very nice arrangement.

D: It makes a nice way. We're company for each other, we can help each other, and yet if she has somebody there or I have somebody here, it doesn't interfere with the activities of either house. And she's never driven at all. I drive and so things work out together pretty well.

A: Was she a teacher?

D: No, she used to work in the Lieutenant Governor's office. Oh, she was there for years. And then she retired. We retired about the same time.

A: Do you recall when she retired?

D: She retired in 1956, the same time I did. Or '57. '57, I guess.

A: That's when you retired also?

D: Yes. And then we took a trip around the world. We were gone five months and we just went every place we wanted to go and then came home. But not too long after that she had a very serious operation so she hasn't traveled much since. But I have. I enjoy travel; about every two years, I've been. I went to . . . South America. I did that one by myself. And then the last really long one I ever had was to Africa. Africa was the most marvelous trip I've ever taken.

A: Oh really? In what way?

D: Well, I went to see the animals. My animals are all up there. And I'm very fond of animals. I think my father probably--you know, he was fond of them too and we always had pets of all kinds. And so I took this trip to Africa and really it was so different from any other. I'd been to Europe several times and of course you know Europe is the last word in culture and art and all that kind of business, and to get down to where everybody was, in northern and east Africa and through there, all primitive people, don't you know. It's open country, big country, it's beautiful. And the animals, oh, I just loved them.

A: And they're all in their natural environment.

D: Yes, they're all in there. You take these safaris out and you can see hundreds of them around and, of course, nobody ever goes out there by themselves--I mean on their own--but you join a group and go on. You go here one day and there the other day. Oh, it's interesting and a wonderful trip. People from here, I think, would enjoy it very much because it's so much outdoors. South Africa--well, I don't think there's anything particular--is very like Australia, as Australia was years ago. They're very much self-contained, you know.

And another time I went I flew to Russia one year. Went over there. And that was very interesting too; very, very interesting. Some people thought that they didn't have the freedom that they might have had, but I don't think that in travel you can expect to have all the things you have at home--freedom and all that. That's why you go away, to see something different. And, well, you're pretty well-grooved when you get to Russia. You see this and you see that and it's all prepared for you and all. And if you want to go and see something that's very different, why, you just don't get there unless you get out of the country, don't you know. But what I saw of it was surprising. I think that they have much to offer there. And for the people who are living there who have never seen anything else it's apparently a great deal better than what it used to be. I don't know because I didn't go during the Czarist's time and all that, but from what I've read of those times the poor people were very, very poor and they are really very much better off than they were. I wouldn't like to live under that strict regime--you only hear this, you only read that, you only do that, you know--because I've known something different. Well, when you haven't known anything different, why, it's nice to them. And it's good to see that because I think you value your own country at the time. Then the next time--'course we did all the Orient. I've been to the Orient several times.

A: Do you remember what year you went to Russia?

D: I went in 1967 or '69. Not too long ago. Maybe it was '64. Either 1964 or 1967. I think I've been to most of the states here. When you get older you just can't take all the discomforts of travel. It's something that practically--nearly drives me crazy when you go and go here and there, you know. So a friend and I did the eastern states. I wanted to see some strips they've improved tremendously, you know. So we went back to Williamsburg and saw old America there. And I think when you get to Gettysburg you

fight all the Civil War before you get out of there. And then we went up into eastern Canada. I'd been to Canada before but I hadn't been up to Gaspe and all the French section that was so unsettled. Up in through there. And way beyond there. It's beautiful country, beautiful country and so on but you couldn't help feeling that there's a sort of gloominess over the whole countryside. But I liked western Canada very much. I did Alaska one year.

END OF SIDE 2/2ND TAPE

END OF INTERVIEW

Transcribed and edited by Katherine B. Allen

Final typing by Marjorie McIntosh

GENEOLOGY

William Jarrett m. Hana (Hannah) Kaoo

I. Katherine m. Joe Paiko

1. Joe Paiko - no issue

I. Paul Jarrett m. (1870?) 1) Hooleia
(1891) 2) Kealo Humphreys

1. Lorna Hooleia m. (6/8/1934) Alexander M. Desha
No issue

2. Ailene Kaoo - never married

I. William m. Emma Stevens

1. William P.

2. James

I. Walter

I. Emma m. 1) Helms
2) Allen

1. Eugene

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THE WATUMULL FOUNDATION ORAL HISTORY PROJECT

In May 1971, the Watumull Foundation initiated an Oral History Project.

The project was formally begun on June 24, 1971 when Katherine B. Allen was selected to interview kamaainas and longtime residents of Hawaii in order to preserve their experiences and knowledge. In July, Lynda Mair joined the staff as an interviewer.

During the next seventeen months, eighty-eight persons were interviewed. Most of these taped oral histories were transcribed by November 30, 1972.

Then the project was suspended indefinitely due to the retirement of the foundation's chairman, Ellen Jensen Watumull.

In February 1979, the project was reactivated and Miss Allen was recalled as director and editor.

Three sets of the final transcripts, typed on acid-free Permalife Bond paper, have been deposited respectively in the Archives of Hawaii, the Hamilton Library at the University of Hawaii, and the Cooke Library at Punahou School.